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"GIVE A THING AND TAKE A THING."—The article by Mr. Chamberlain in the issue for April–June, 1902, on "Memorials of the Indian," contains a reference to a term proverbially applied to anything reclaimed after having been given, which has obtained a wider usage than Bartlett, Dr. Bolton, and Mr. Chamberlain seem to have noted.

When in the early fifties I was a little boy living in a remote country village in Kent, England, it was common among the children if any one of them reclaimed a gift made to another to respond reproachfully, "Give a thing, and take a thing, black man's plaything." The North American Indian, as we know him, and the black man, as known traditionally to English children, would seem to have characteristics in common, that is to say, that if they give anything, they expect to receive an equivalent, or to have the gift returned. Our later civilization seems to have a higher ideal, because this expectation was always rebuked by the reproachful phrase I have cited: but alas, we do not, and I suppose, never shall, always live up to our ideals, for the equivalent is too often felt to be obligatory!

Charles Welsh.

FLORIDA SONG-GAMES.—An interesting addition to the record of English games played with rhymed formulas is made by Mr. H. E. Krehbiel, in the "New York Daily Tribune," July 27 and August 3, the words, music, and description of the games being furnished by Mrs. Louise Clark Pyrnelle, formerly of Florida. The first number is a dance similar to a Virginia reel, with words which have been corrupted to the extent of becoming unintelligible; the words used in swinging the players, as is usual in a reel, being:—

That lady 's a-rocking her sugar lump (thrice),
Oh! turn, Cinnamon, turn.

"Sugar lump" is apparently an equivalent for sweetheart. It is to be observed that the absence of a fiddle, which is considered as a sinful instrument, induces a belief, on the part of church members, that the game is not a dance. Of a more complicated example we are told:—

This is an unusually elaborate game, and combines features of the Virginia reel and the most salient element of the love games—that is, the kissing. The men select their partners as for a dance, and, thus paired, they promenade "as in a school procession," writes Mrs. Pyrnelle, singing:—

Walking on the green grass,
Walking side by side;
Walking with a pretty girl—
She shall be my bride.

Here the procession resolves itself into a ring, youths and maidens alternating, all singing:—

And now we form a round ring,
The girls are by our sides;
Dancing with the pretty girls,
Who shall be our brides.

During the singing of this stanza the ring has kept moving. It is next broken into two lines, one of maidens, the other of youths, facing each other as for a reel. The song is resumed, and each of the actions described in the following lines is performed by the couple at the top of the lines: —

And now the king upon the green
  Shall choose a girl to be his queen;
Shall lead her out his bride to be,
  And kiss her, one, two, three.
Now take her by her hand, this queen,
  And swing her round and round the green.

Having thus called out, saluted, and swung his partner, the man begins with the second verse, and thence down the line, swinging each of the women dancers in turn, his example being followed by his partner with the men, the song continuing: —

O, now we 'll go around the ring,
And ev'ry one we 'll swing.
O, swing the king and swing the queen,
O, swing them 'round and 'round the green.
O, swing the king and swing the queen,
O, swing 'em 'round the green.

These lines are sung over and over again, if necessary, until all the dancers have been swung. Thereupon the king and queen take their places at the foot of the lines, and become the willing subjects of the next couple, song and action beginning at the words, "And now the king upon the green," etc. After all the couples have played at royalty, the promenade is resumed, and the game started over again, "generally with a change of partners," writes Mrs. Pyrnelle, "as, of course, no girl likes to be kissed the entire evening by the same fellow."

H. E. K.

Another example, the fourth of the games, is curious as giving a description of the method of playing a courting game. The players form a ring with a lad in the centre, and move, singing: —

I 'm walking on the levy (levee),
  For you have gained the day.

The levee apparently is a place of promenade. The second verse is that of a game song formerly familiar in the Northern States, "Go in and out of the windows;" in this the ring stands still, and the player in the centre winds in and out under the clasped hands of the singers, which are raised for that purpose. The remaining verses run as follows, and accompanying each are the actions which are invited by the words: —

3. Stand up and face your lover, etc.
4. I measure my love to show you, etc.
5. My heart and hand I 'll give you, etc.
6. I kneel because I love you, etc.
7. It breaks my heart to leave you, etc.

At the third verse the actor in the ring chooses his partner, and the two stand facing each other; at the fourth he puts his hands together, then throws them apart, measuring whatever distance he wishes to have looked upon as indicating the extent of his affection ("'Jis 'cordin' to his love,' as the Crackers say," writes Mrs. Pyrnelle); at the fifth he places his hand on his breast in the cardiac region, and then extends it toward the chosen one, repeating the gesture in time to the music till the verse is ended; at the refrain ("For you have gained the day") he leads the lassie to the centre of the ring; at the beginning of the sixth he kneels before her, still holding her hand, but at the end he leaves her, and takes his place in the ring; during the seventh verse the lass remains alone in the ring. The song is then resumed from the beginning, and the lassie chooses her lover from among the lads.

Another game, of which the method of playing is not recorded, has for a rhyme: —

Jail keys all rattling around you,
Jailer do open the door.

Particularly interesting are the melodies of these songs.

THE BALLAD OF THE JEW'S DAUGHTER. — In the "New York Tribune," August 17, Mr. Krehbiel discusses the ancient ballad, and offers a number of new variants, obtained by him in the United States. We give here the words of one of the two new versions, referring persons curious in this matter to the article of Mr. Krehbiel for the melodies: —

It rained a mist, it rained a mist,
It rained all over the town;
And all the boys in our town,
Went out to toss their balls, balls, balls,
Went out to toss their balls.

At first they tossed their balls too high,
And then again too low;
And then into the garden,
Where no one had dared to go, go, go,
Where no one had dared to go.

Out came the Jewish lady,
All dressed in silk and green;
"Come in, my little boy," she said,
"You shall have your ball again, 'gain, 'gain,
You shall have your ball again."

"I won't come in, I shan't come in,
Without my playmates, too,
For I 've often heard who would come in,
Should never come out again, 'gain, 'gain,
Should never come out again."